DOCUMENT RESUME

ED 455 151 SO 031 956

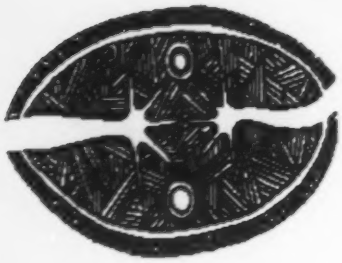
AUTHOR Chen, Jo Chiung-Hua
TITLE A Comparison of National Standards for Visual Arts between the U.S. and Taiwan.
INSTITUTION Australian Inst. of Art Education, Melbourne.
PUB DATE 1999-09-00
NOTE 6p.; Paper presented at the Annual World Congress of the International Society for Education through Art (InSEA) (30th, Brisbane, Australia, September 21-26, 1999). This paper has been assisted by the Commonwealth Government through the Australian Council for the Arts, its art funding and advisory body.
AVAILABLE FROM Australian Institute of Art Education, C/Suite 125, 283 Glenhuntley Road, Eisternwick, VIC 3185, Australia.
PUB TYPE Reports - Evaluative (142) -- Speeches/Meeting Papers (150)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Academic Standards; *Art Education; Comparative Analysis; Comparative Education; *Curriculum Development; Educational Research; Elementary Secondary Education; Foreign Countries; *National Standards; *Visual Arts
IDENTIFIERS Curriculum Standards; Document Analysis; National Arts Education Standards; *Taiwan; *United States

ABSTRACT

This study uses document analysis and comparison to investigate the connotations of National Standards for Visual Arts of the United States and Taiwan. The major difference between these two sets is the content structure. The U.S. standards focus on the differentiation of students' abilities by grade based on six content areas of arts disciplines. The Taiwan standards emphasize the differentiation of subjects by grade based on three aspects of arts disciplines. An analysis of the structure reveals that the Taiwan arts curriculum standards cultivate expression/creation, comprehension, and practical application skills, while the U.S. standards cultivate performance, comprehension, and the skill of incorporating art into other subjects. Suggestions are made for the development of art curricular reform in Taiwan. (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 455 151



InSEA

"A Comparison of National Standards for Visual Arts Between the US and Taiwan"

by

Jo Chiung-Hua Chen
Fine Arts Department
National Taiwan Normal University
Taipei, Taiwan, R.O.C.

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
J. Boyd
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
1
U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
This document has been reproduced as received from the person or organization originating it.
Minor changes have been made to improve reproduction quality.
Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Proceedings from the InSEA 30th World Congress "Cultures and Transitions"

21-26 September 1999
Brisbane Australia

Copyright 2000 Australian Institute of Art Education
C/Suite 125, 283 Glenhuntley Road
Eisternwick VIC 3185

This project has been assisted by the Commonwealth Government through the Australia Council for the Arts, its art funding and advisory body.

SO 031 956

BEST COPY AVAILABLE

A COMPARISON OF NATIONAL STANDARDS FOR VISUAL ARTS BETWEEN THE US AND TAIWAN

Jo Chiung-Hua Chen
t81005@cc.ntnu.edu.tw
Fine Arts Department, National Taiwan Normal University
Taipei, Taiwan, R.O.C.

Introduction

This study used document analysis and comparison to investigate the connotations of National Standards for Visual Arts of America and Taiwan. The major difference within these two is the content structure. The features of these content structures are as the figures below. The standards in the U.S. focus on the differentiation of students' abilities by grades based on 6 contents of arts disciplines. As to the standards in Taiwan, they place emphasis on the differentiation of subjects by grades based on 3 aspects of arts disciplines. Except the contents of these standards, the issue process and concept are compared and discussed. As a result, some suggestions are made for the future development of art curricular reform in Taiwan.

The following Table 1 show a comparative study of the amendments and contents of the Taiwan visual arts curriculum standard and the US national visual arts education standards.

Table 1 Comparison of the Taiwan and US Standards

Item	US	Taiwan
Amendment		
Amending Body	Consortium of National Arts Education Association	Ministry of Education
Amending goals	Accomplishment the knowledge and skills needed in individual potentials, development of productive and competitive players in the global economy	The 21st Century well-rounded individual
Amending process	Expert consensus, review of state-level art education frameworks, standards of other nations, numerous national open forum seminars.	1. Draft preparation; including collection of curriculum related data from other nations, compilation of curriculum evaluation data, questionnaire 2. Draft formulation 3. Open forum after draft completion; including the seminars between the public and education ministry bureau
Contents		
Structure	1. Subject content continuity: Agenda covers 6 aspects: (1) Understanding and applying media, techniques and processes, (2) Using knowledge of structures and functions, (3) Choosing and evaluating a range of subject matter, symbols, and ideas, (4) Understanding the visual arts	1. Subject content continuity: Agenda covers 3 aspects: (1) Expression (Creation) (2) Appreciation (3) Application

	in the relation to history and cultures, (5) Reflecting upon and assessing the characteristics and merits of their work and the work of others, (6) Making connections between visual arts and other disciplines Understanding and application of media, technique and process.	
	1. Development potentials of student achievement standards: As provided in page 1 of the standards formulation, each educational level has a different skill development index.	2. Unlisted
	3. Unlisted	
		1. Teaching materials, items, content segregation, proportion principles. Detailed regulations concerning teaching hours and implementation.
Significance	Includes the cultivation of artistic performance, comprehension and integrates it with the knowledge and skills developed by other subjects.	Includes the cultivation of artistic performance, comprehension and practical application skills.

Amendment

Amending Body

The arts curriculum standards of Taiwan are amended under the supervision of the Ministry of Education. An amending committee is organized to handle the research, drafting, opinion poll, and draft finalization work. Budget is provided by the Ministry of Education (Ministry of Education,1993,1994 ,95). On the other hand, the US standards are amended by a civic organization, the Consortium of National Arts Education Association, under the supervision of the National Arts Standards Committee. Budget is subsidized by the US Department of Education, National Endowment for the Arts, and the National Endowment for the Humanities. The visual arts standard is prepared by the National Art Education Association. The committee of the writing task forces consists of one chairman and five members NSAE, 1994, P. 139)

Amending ideals

The amending ideals of the Taiwan middle school arts education curriculum standards aim to meet the requirements of the approaching multi-faceted 21st Century. It veers towards the development of a well-rounded individual or citizen. (See junior and senior high school curriculum standards objectives) The current US national arts education standard is the 1st amendment version. In the past, amendment is effected by the state authorities as there is no uniform national procedure to follow. Hence, the reform background of the standard and the efforts of the nation's goal setting are in the accomplishment of the knowledge and skill needed by the individual's potentials. It aims to create a worker that can productive and competitive in the global economy. Apparently, the amending ideal of the US has more specific benefits in mind and aims to develop eagles for nation building.

Amending process

Although the amending processes of the Taiwan arts curriculum standards and the US national arts education standards vary as dictated by the differences of their policies and system, basically, the two

have underwent an evaluation of past methods, foreign studies and bibliographies, as well as public opinion polling.

Content
Structure
In terms of content, the Taiwan curriculum standard covers three categories. Teaching materials classification, topics, contents and proportion are then subcategorized. Student learning achievement indicators are not contained (see figure 1). The US visual arts standards contain six categories. Each category is then further divided into the different learning achievement standards of students in different grade levels (see figure 2). Teaching materials classification, topics, contents and proportion are not subcategorized.

Figure 1: The content structure of Taiwan National Standards

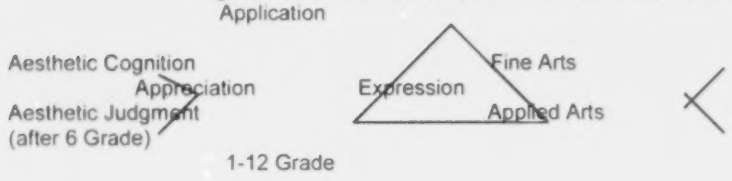
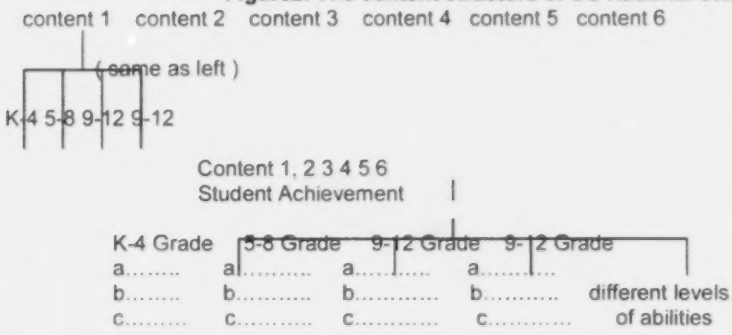


Figure2: The content structure of US National Standards


content 1 content 2 content 3 content 4 content 5 content 6
(same as left)
K-4 5-8 9-12 9-12
Content 1, 2 3 4 5 6
Student Achievement
K-4 Grade 5-8 Grade 9-12 Grade 9-12 Grade
a..... a..... a..... a.....
b..... b..... b..... b..... different levels
c..... c..... c..... c..... of abilities

Significance
An analysis of the structure reveals that the Taiwan arts curriculum standard also cultivates expression/creation, comprehension and practical application skill. The US standard cultivates performance, comprehension and the skill of incorporating art into other subjects. The main difference between the two is that the Taiwan curriculum puts its emphasis on practical application, while the US curriculum focuses on the students' ability to introspect and evaluate their work and works of art, and puts its emphasis on the ability to transfer and incorporate art into other subjects.

Looking at Arts Education Development from the Present Visual Arts Curriculum Standards in Taiwan
1.The Visual Arts Curriculum Standards of Taiwan
(1) Amendments
Need for uniformity and consolidation in standard planning
Even from the moment objectives were set, no difference was noted in the development of the arts curriculum standard from junior to senior high school. The phase development goal may be seen only in the elementary and junior high school curriculum. Therefore, the teaching materials outline arrangement from elementary, junior to senior high school show high repetition frequency and lacks organization. This shortcoming is closely related to the amendment organization. It was noted that less than 50% of the members of the amending body appear in both junior and senior high school committees. Although planning is generally under the Ministry of Education, apparently it is impossible for the committees to make in-depth studies of the general curriculum development based on the student's cognitive and physical development as well as professional knowledge and skill logic structure.

(2) Contents
The dividing line

The division and proportion of expression/creation and appreciation in the standard clearly plots out the developmental directions of the aspects and essentials that one must learn about artistic knowledge and skills. However, they easily cause dichotomy in textbook formulation or teaching activity arrangements. Theoretically, the teaching of creation may be incorporated with appreciation learning, and the teaching of appreciation may be incorporated with performance learning. (Efland, 1995; Erickson, 1996; Wilson, 1997) Although this kind of segregation has its lucidity, the emergence of limitations is inevitable.

Clarity of implementation method

In terms of implementation methods, there is a clear set of methods and coordination measures implemented for the teaching method, resources, equipment, evaluation, textbook selection, affiliation and schoolbook formulation among the elementary, junior and senior high school. This help the implementation or endeavors of the standard.

Feasibility of appreciation teaching

In both elementary, junior and senior high school, appreciation must be taught through the process of description, analysis, interpretation and value judgment. The necessity of which is worth reconsideration. There are two principal underlying reasons. One, the teaching method provides: the need to direct the students' discussions and interest towards content, style, emotions, technique and value of the artwork. Hence, in reality, the student gets to learn about the artwork through description, analysis, interpretation and value judgment. Two, it is possible that the appreciation process does not follow a single pattern. For instance, Perkins (1994) in his "The Intelligent Eye: Learning to Think by Looking at Art" stated the following methods that make feasible appreciation strategies: 1. Giving looking time; 2. Looking broad and adventurous; 3. Making looking clear and deep, Fuzzy thinking; 4. Making looking organized, spawning habits of mind. This is also a effective way of teaching appreciation.

The Arts Education Development of Taiwan

As the discussions above, this paper presents the following proposals concerning the future outlook of arts education development in Taiwan.

(1) The flexible application of expression/creation and appreciation dichotomy

Teaching materials selection and formulation may be regulated by the existing curriculum standards, subject arrangement and time allocation may be flexibly arranged. For instance, one may arrange expression/creation and appreciation activities, incorporate them or choose one as the major and the other as a minor, and so forth. There is room for development.

(2) Appreciation procedure and teaching materials reconsideration

Likewise, the teaching process of appreciation may be applied and developed based on the educator's or faculty's professional background, determination of the learning atmosphere and art preferences. Secondly, the appreciation teaching materials provided in the standards puts more emphasis on works of famous artists, artworks of Chinese and foreign youths or natural still artworks. No mention was made regarding the individual artwork of students. If creative performance allows students to introspect and evaluate their own artworks and those of others, then it can surely boost their aesthetic understanding and judgment, as well as teach them to apply what they learned on their own artwork. They may study their work, identify their experiences, understand the creation, significance and value of artworks, as well as learn about the various aspects of art.

References

Ministry of Education, (1993). Curriculum Standards of Elementary School. Taipei: Ministry of Education.

Ministry of Education, (1994). Curriculum Standards of Junior High School. Taipei: Ministry of Education.

Ministry of Education, (1995). Curriculum Standards of Senior High School. Taipei:Ministry of Education.

National Standards for Arts Education (1994). Reston, VA: Music Educators National Conference.

Efland, A. D. (1995). The spiral and the lattice: changes in cognitive lrarning theory with implications. Studies in Art Education, 36(3), 134-153.

Eisner, E. W. (1979). The educational imagination. N. Y.: Macmillan.

Erickson, M. (1996). Our placce in the world. In Stories of Art(on-line). Available ArtsEdNet URL: http://www.artsednet.getty.edu

Perkins, D.N.(1994). The intelligent eye. California: The Getty Center for Education in the Arts.

Wilson, B. (1997). The Quiet Evolution: Changing the Face of Arts Education. Los Angeles: The J. Paul Getty Trust.